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# A Caza de Dientes (Hunting For Teeth)

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A Caza de Dientes  
(Hunting for Teeth)

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Rochester, New York  
2007

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In a small Spanish house, the rough plastered walls are littered with painted canvases. Next to a small round table sits a large easel; both covered with oil paints. On top of the table are several glass jars filled with dried pigments and ceramic cups filled with turpentine, linseed oil, and other spirits. The studio space feels claustrophobic, because there is a printing press that shares the room, dwarfing the easel next to it. This is where the artist spends his time painting and creating his artwork. This is also the setting of my thesis film, “A Caza de Dientes,” or “Hunting for Teeth”.

The title of my film comes from an etching of the same name from the series “Los Caprichos” composed of eighty prints from 18<sup>th</sup> century Spanish artist Francisco de Goya y Lucientes. “A Caza de Dientes” is plate #12 of the eighty, but the thesis project was originally proposed with the title of the more famous print, “El Sueño de la Razón Produce Monstruos” or “The Sleep of Reason Produces Monsters,” which is plate #43. The change in title came along naturally as the project progressed and I realized that “The Sleep...” was a very passive image and title, whereas “Hunting for Teeth” was more intriguing and engaging both in title and in imagery. As the production continued, the imagery of the film moved further away from the images of bats haunting the artist that are in “The Sleep...” and became more about the imagery of some of the other prints in the series. While shot for shot, the film sticks closely to the original storyboards, it wasn’t until I started seeing the final shots that I realized “The Sleep...” was not represented in the film, but was merely the starting point from which a whole different film emerged. Upon further research and reading deeper into the meanings of these eighty prints, I realized that although “The Sleep...” is the most famous, it was not the most interesting to me or to the imagery of my film. From this research, I took an excerpt of twelve of the eighty original prints and created a story involving the recurring characters and themes, yet maintained all of the historical facts that I had gathered to produce what became my thesis film.





“A Caza de Dientes,” the title of my thesis film was taken from print #12, of the same name, from the series of etchings “Los Caprichos” by Fransisco de Goya.

Out Hunting for Teeth. (Caprichos, no. 12: A caza des dientes.), 1796-1797. Etching, burnished aquatint, and burin. First edition, 1799. Plate dimensions 214 x 150 mm. (this digital image has been cropped within platemark). Harris no. 47, Delteil no. 49. Accession no. 1946.D1.40.12. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.

“El Sueño de la Razón Produce Monstruos,” plate #43 was the original inspiration of my thesis film, but as the film progressed the imagery fit better with that of “A Caza des Dientes.”

The Sleep of Reason Produces Monsters. (Caprichos, no. 43: El sueño de la razon produce monstruos.), 1796-1797. Etching and aquatint. First edition, 1799. Plate dimensions 213 x 150 mm. (this digital image has been cropped within platemark). Harris no. 78, Delteil no. 80. Accession no. 1946.D1.40.43. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.





My interest in Goya's work began in 1997 while taking Spanish III in high school. It was my junior year and the focus of the third level of Spanish class was the history; primarily of the parliament, writers and artists of Spain. We studied the Royal Families and their lineage, read Federico Garcia Lorca's "Blood Wedding" and studied all the Spanish and Mexican artists in depth including El Greco, Murillo, Picasso, Dalí, Miró, Velazquez, Ribera, Kahlo and of course Goya.

The next year I had the opportunity to travel with my senior Spanish class to Spain and see many of the works we had studied in person at the Museo del Prado in Madrid. This was a pivotal time in my young life, because I was applying to colleges and starting to think about what I was going to do after graduation. I had already been interested in art and had been taking all of the art classes my school offered. The love of art and having closely studied some of the greatest artists of all time really gave me the foundation to pursue higher education in art. I had begun making my own artwork that was certainly inspired by my studying and love of the masters, but I hadn't had the opportunity to experiment with my craft and determine which creative outlets I was going to pursue as a possible career. I loved the Spanish art history, but I also had a love for movies, visual effects and animation.

These interests led me two hours downstate to Columbus College of Art & Design in Ohio. The next four years at CCAD were full of great experiences as I continued to study fine art, photography, animation and cinema. I learned a lot more about contemporary art and took several computer classes that lead me into the Time-Based Media Studies department of the college. It wasn't until 4 years of college and two more years of graduate school at RIT that I was finally able to unite the two loves of my art life to create my final student film and present it as my thesis. The intention of this union was to tell a story of a real person, but tell it through animation and emphasize the surreal



aspects of the artist's life and work to create an interesting atmosphere and unique animated film. Naively, I thought making a "non-fiction animated film" was something new, but in recent years, an animated film about the famous sculptor Alberto Giacometti entitled "Eternal Gaze", by Sam Chen screened at the SIGGRAPH'03 Electronic Theater (animation conference) and the following year another animated film about animator Ryan Larkin titled "Ryan" by Chris Landreth also screened in the Electronic Theater at SIGGRAPH '04. Unsure of what this meant for my film, I was a little shaken. Was this a sign that the industry of independent animation was moving the same way that I was or was I just following a trend? Regardless of how it was perceived, I was motivated to tell my story about the artist who inspired me just as these other animators felt motivated to tell the story about the artists that they held dear to them. So I pressed forward to complete my vision.



"Eternal Gaze" by Sam Chen  
Presented at SIGGRAPH 2003  
Image: [www.siggraph.org](http://www.siggraph.org)



"Ryan" by Chris Landreth  
Presented at SIGGRAPH 2004  
Image: [www.siggraph.org](http://www.siggraph.org)



In order to create a short film from all of this research, I had to break the facts down and create an abbreviated timeline of events that could be told in an edited form. From the inception of Goya's popularity in the early to mid 1700's, he painted portraits of Spain's Royal Families and was befriended by many of the aristocrats that he was commissioned to paint. He was invited to their grand galas, became infatuated with a duchess and was said by some historians to have even had secret affairs. It wasn't until his illness that began in 1792, that his artwork took a major turn. The exact illness is not known, but speculations have been everything from lead poisoning from the paints to advanced stages of syphilis based on the symptoms that have been recorded. The illness left him permanently deaf, which caused him to have hallucinations of sights and sounds. These images and sounds of monsters in the darkness were the inspiration of his first surrealist works of art. Goya decided to change mediums from oil paint to etching and between 1792 and 1799 he created the eighty prints that would become known as "Los Caprichos." Unlike his previous work, these prints were not filled with realistic portraits of aristocrats, but rather filled with monsters, witches, women of ill repute and social satire. The word "caprichos" means capricious in English, or characterized by impulse or whim; erratic. This referred to what he saw going on in the society around him at the end of the 18<sup>th</sup> century. Goya brilliantly veiled his disapproval with the society with ambiguous double meanings and use of metaphor. He knew that the government would censor him and at this time Spain was at war, so anyone who disagreed with the government or church would suffer grave consequences at the hands of the Inquisition. Despite the fact that Goya had created his greatest work to date, the series didn't sell well at first and Goya gifted the plates to the monarch for fear of future penalty. These turbulent times are the reason why I chose this period to base my film.

The years from 1800 leading up to his death in 1828 bore some of the most famous of his artwork. Three more series of prints followed “Los Caprichos”, “Los Desastres de la Guerra”, “La Tauromaquia” and “Los Proverbios” or “The Disasters of War”, “The Bullfighter” and “The Proverbs” respectively. After another illness affected Goya’s life he returned to oil paint, but instead of painting on canvases, he painted his monsters larger than life right on the plaster walls of his house, aptly named “La Quinta del Sordo” or “The Deaf Man’s House”. Ironically, the house was not named after Goya, but rather acquired its moniker from the previous owner who was also deaf. This final series of paintings became known as “The Black Paintings” because of their grotesquely dark imagery. Following these paintings, Goya wanted to escape the repressive and negative atmosphere occurring in Spain from Fernando VII after the French invasion.

He moved to Bordeaux France, where he learned lithography (another printing technique) and also continued to paint, but much happier, serene portraits including the beautiful “Milkmaid of Bordeaux”; Goya’s last creation. While he was unhappy with the political scene in Spain, he left on good terms with Fernando VII and was still commissioned to create works there. Goya sought the spa waters in Bordeaux and continued to get paid his salary although he seldom came back to Spain. He asked for several extensions on what was supposed to be a temporary leave, but the king continued to grant his requests. Goya eventually died in Bordeaux and was buried there in La Chartreuse cemetery in April of 1828.

Certainly the last twenty eight years of Goya’s life were very eventful and full of dramatic artwork and personal struggle, but it was the period during his first illness and the creation of “Los Caprichos” that was really the turning point. It was this period of time (1792-1799) that I believe changed the way modern art would come to be. It may have been this turning point that led to Goya being credited as the father of modern art.





So my thesis begins around 1792 in Spain. Goya is standing at his easel; painting. Goya collapses at his easel and falls to the floor. When he wakes, he is in his bed being tended to by a doctor. This is when the hallucinations begin. The scenes to follow would be my interpretation of how Goya experienced his hallucinations and how they overwhelmed his life until he could no longer differentiate his lucid life from his hallucinations. Having the eighty prints of “Los Caprichos” to pull imagery from for the plot of my film was great inspiration. Goya originally marketed “Los Caprichos” as “a collection of prints of capricious matters, created and printed in the form of etchings by don Francisco de Goya,” and it was certainly not lacking capricious matters. The series is split into two albums, and has three strong breaks in theme throughout. With the exception of the opening print, which is a self portrait of the well dressed artist, the first thirty six prints are representations of prostitution, unruly children, arranged marriages, violent women, greed and drunkenness. From 37 to 42, the imagery revolves around the theme of stupidity. The subject matter ranges from teachers, artists, musicians and doctors all portrayed as asses. From the 43<sup>rd</sup> print to the end of the series, the imagery is full of witches, goblins and other demonic subject matter.

The 43<sup>rd</sup> print is “The Sleep of Reason,” my original inspiration for my film. While the imagery of this print is never actually represented in my final film, it was the starting point from which all other scenes of my film evolved. The imagery that is represented in my final film came from the prints 1, 3, 12, 19, 20, 37-41 and 75. I began by using the character of the doctor who morphs into a jackass while he administers the medicine to Goya. In the next scene, Goya creates a series of prints where respected members of society are portrayed as asses. These images are direct appropriations of the prints 37-41, which I use to introduce the audience to the aesthetic of “Los Caprichos”, which differs drastically from the bright, colorful and painterly aesthetic I had established up until this point in my film.





Might Not the Pupil Know More? (Caprichos, no. 37: Si sabrá mas el discipulo?), 1796-1797. Etching, aquatint, and burin. First edition, 1799. Plate dimensions 213 x 151 mm. (this digital image has been cropped within platemark). Harris no. 72, Delteil no. 74. Accession no. 1946.D1.40.37. Gift of George W. Davison (B.A. Wesleyan 1892), 1946. View a later impression of this print.



Bravo! (Caprichos, no. 38: Brabísimo!), 1796-1797. Etching, burnished aquatint, and drypoint. First edition, 1799. Plate dimensions 214 x 150 mm. (this digital image has been cropped within platemark). Harris no. 73, Delteil no. 75. Accession no. 1946.D1.40.38. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



And So Was His Grandfather. (Caprichos, no. 39: Asta su abuelo.), 1796-1797. Aquatint. First edition, 1799. Plate dimensions 213 x 150 mm. (this digital image has been cropped within platemark). Harris no. 74, Delteil no. 76. Accession no. 1946.D1.40.39. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



Of What Ill Will He Die? (Caprichos, no. 40: De que mal morira?), 1796-1797. Etching and aquatint. First edition, 1799. Plate dimensions 213 x 148 mm. (this digital image has been cropped within platemark). Harris no. 75, Delteil no. 77. Accession no. 1946.D1.40.40. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.

I used imagery from several plates of the series that portray the image of women as witches and applied the symbolism to two female characters that recur throughout the film. In plate 20, two women swing brooms at three plucked chickens with the heads of men scurrying across the floor. I used this image of the woman with the broom to introduce the hallucinations intruding into Goya's life and becoming his artwork. While Goya is at work in his studio, he sees a plucked chickenman run across his floor and it gets chased out of the room by the woman wielding a broom. Until this moment, Goya's only experience with the hallucinations was that of his doctor briefly taking the form of an ass, but now the hallucinations are materializing all around him becoming more aggressive and intrusive as they crowd the artist out of his own studio as he is trying to create.



There They Go Plucked. (Caprichos, no. 20: *Ya van desplumados*.), 1796-1797. Etching, burnished aquatint, and drypoint. First edition, 1799. Plate dimensions 214 x 151 mm. (this digital image has been cropped within platemark). Harris no. 55, Delteil no. 57. Accession no. 1946. D1.40.20. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



The hallucinations become so overwhelming that they eventually take over the entire space as the line between reality and hallucination becomes indistinguishable. From within the darkness of the hallucinations overwhelming the artist, a cloaked figure emerges. In plate number three, “Here Comes the Bogey-Man,” a draped figure is scaring two children who run into their mother’s arms. I chose to take this image of “the bogey-man” and turn it into the same draped witch that appears under a tree in plate 19. Next to this elderly woman in plate 19 are two other women, perhaps witches that are impaling the plucked chickenmen on sticks. In my film, I replaced the two women with the image of the same woman from the previous scene with the broom, which I use to represent the image of violent women and witchcraft throughout the series. I took the imagery of the chickenmen from both prints to unite the two separate female symbols into one character. By taking subject matter and symbols from multiple plates, I was able to use the intentional motifs and patterns established by the original artist to create a unique story reusing these motifs.



Here Comes the Bogey-Man. (Caprichos, no. 3: *Que viene el coco.*), 1796-1797. Etching and burnished aquatint. First edition, 1799. Plate dimensions 215 x 150 mm. (this digital image has been cropped within platemark). Harris no. 38, Delteil no. 40. Accession no. 1946. D1.40.3. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



There They Go Plucked. (Caprichos, no. 20: *Ya van desplumados.*), 1796-1797. Etching, burnished aquatint, and drypoint. First edition, 1799. Plate dimensions 214 x 151 mm. (this digital image has been cropped within platemark). Harris no. 55, Delteil no. 57. Accession no. 1946. D1.40.20. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.

By editing the symbols in the imagery down to a concise story, I was able to evolve centralized characters that represent the many metaphors portrayed throughout the first thirty six plates. To continue my own motif of tying the images together into a single story, I used the imagery of plate 75 (in which a giant possessed owl grasps a woman in its talons) to snatch the women from the scene under the tree. This allowed me to set the scene for the next shot where the same owl gets caught in the noose hanging from the tree and metamorphoses into the imagery from plate 12 “Hunting for Teeth”.



Anyone Untie Us? (Caprichos, no. 75: ¿No hay quien nos desate?), 1796-1797. Etching and burnished aquatint. First edition, 1799. Plate dimensions 215 x 150 mm. (this digital image has been cropped within platemark). Harris no. 110, Delteil no. 112. Accession no. 1946.D1.40.75. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.

I ended this theme of witches and witchcraft by using the imagery of this plate (which shows a witch pulling teeth from a dead, hanged man) to tie the images of witches back to the artist who is suffering from these hallucinations. The caption of this plate reads, “People believe that the teeth of hanged men are very important to sorcery; that without them it cannot succeed. What a pity that the people should believe such nonsense.” I thought it was appropriate to make the hanged man, Goya himself to represent his torment and pain from these monsters invading his head. I also thought the idea that his teeth would be stolen and used in sorcery was an interesting concept, since he was skeptical of the witchcraft that he ridiculed his society for believing.





After the witch steals Goya's teeth, she walks off screen leaving him swinging from the noose. As his lifeless body sways from the rope, the scene fades back to Goya sitting in his studio working on this series of prints that the viewer of the film has just witnessed first-hand.

As Goya looks at the finished prints sitting on his table, he seems pleased and reaches for his hat and turns to the side. The artist takes the pose for his self portrait; the first plate and introduction of the series and the last shot of my film.

This image is significant because although it is the first print in the series of eighty, it was the last image of the series that he created. This was to take the place of the more controversial image of what became plate 43, "The Sleep of Reason," which brings us full circle to the original inspiration of my film again. This portrait became the introduction to what is considered to be the second "album" of the series, where the motifs turn to the dark images of witches and goblins.



It Is Time. (Caprichos, no. 80: Ya es hora.), 1796-1797. Etching, burnished aquatint, and burin. First edition, 1799. Plate dimensions 215 x 150 mm. (this digital image has been cropped within platemark). Harris no. 115, Delteil no. 117. Accession no. 1946.D1.40.80. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



Despite the fact that the imagery was based on an existing series of art, the characters are unique in that they are representations of symbols; metaphors of metaphors. The image of Goya was modeled rather closely to the first print, since in the last shot the artist dissolves into the exact image of that print. To make this transition work, I had to closely reproduce the look, pose and composition of the real print. In all other aspects of the film, the imagery is much more loosely based on the imagery of the prints. For example, the imagery of the old woman was an amalgamation of several of the women throughout Goya's artwork. Mostly, she resembles the old woman in plate 19, but I also took features from the draped figure in the "Here Comes the Bogey-Man" print as well as some of Goya's black paintings, such as "Dos Viejos Comiendo Sopa" ("Two Old Men Eating Soup"), because of the beautifully grotesque way he painted their facial features with broad, sharp brushstrokes. This led me to create the old woman with sharp, harsh features as well. As for the younger woman, I took reference from all the women throughout "Los Caprichos" to create one unique character. The dress was modeled using many of the prints to gather details of dresses of the period to create something that was unique, yet accurate to the time of the film. Plates 20, 57, 72, 73 and 74 are all great imagery of women wearing beautiful dresses. The hair for the young woman was made into a bun as it is in plate 20 "Ya Van Desplumados" ("There They Go Plucked"), which is the image of the woman using the broom to shoo away the plucked chickenmen. This hairdo was a good choice, because of the great shape it made on top of the head, as well as the fact that it wouldn't move the way that longer hair would. This made for minimal secondary animation, which translated to the screen better given the rendering style. This section of the film was made to simulate the look of an etched print with crosshatched lines and thin, flowing hair wouldn't read as clearly as a large mass of hair on top of the head.





The Filiation. (Caprichos, no. 57: La filiacion.), 1796-1797. Etching and aquatint. First edition, 1799. Plate dimensions 215 x 150 mm. (this digital image has been cropped within platemark). Harris no. 92, Delteil no. 94. Accession no. 1946.D1.40.57. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



You Will Not Escape. (Caprichos, no. 72: No te escaparás.), 1796-1797. Etching and burnished aquatint. First edition, 1799. Plate dimensions 215 x 150 mm. (this digital image has been cropped within platemark). Harris no. 107, Delteil no. 109. Accession no. 1946.D1.40.72. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



It Is Better to Be Lazy. (Caprichos, no. 73: Mejor es holgar.), 1796-1797. Etching, burnished aquatint, and burin. First edition, 1799. Plate dimensions 215 x 150 mm. (this digital image has been cropped within platemark). Harris no. 108, Delteil no. 110. Accession no. 1946.D1.40.73. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.



Don't Scream, Stupid. (Caprichos, no. 74: No grites, tonta.), 1796-1797. Etching and burnished aquatint. First edition, 1799. Plate dimensions 215 x 150 mm. (this digital image has been cropped within platemark). Harris no. 109, Delteil no. 111. Accession no. 1946.D1.40.74. Gift of George W. Davison (B.A. Wesleyan 1892), 1946.

The image of the chickenmen was very representational of the imagery in the prints, because I loved the image of plucked chickens with the heads of men. It was a character that I thought would translate greatly into 3D animation and it was such an unusual character that I wanted to carry the ethereal feel from the print into my film. I created the body of the chicken using the prints as reference, but then decided to make a self-referential “nod” to my first film by using the head of my main character from that film. This character also made a brief cameo in the background of my second film, so I felt it was necessary to keep the theme and paste his head onto the body of the chickens. The character of the doctor used another Goya painting as reference, since the only doctor in “Los Caprichos” was represented by an ass. The painting I used as reference for the doctor character is the painting that Goya created as a commendation to Dr. Arrieta; the doctor that saved his life. Goya’s “Self Portrait with Dr. Arrieta” had an inscription painted into the bottom showing his admiration:

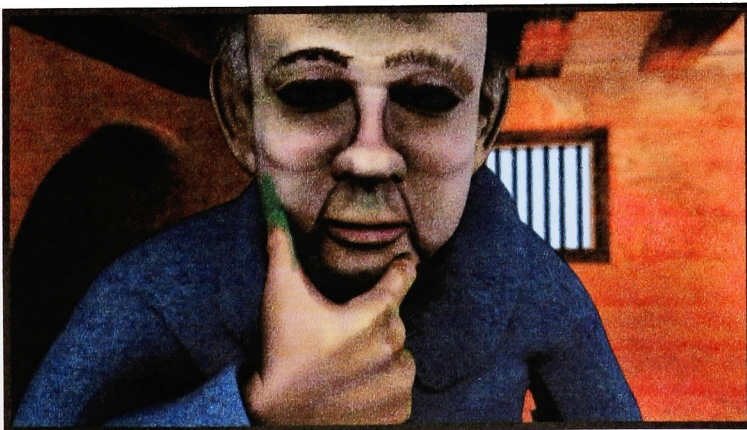
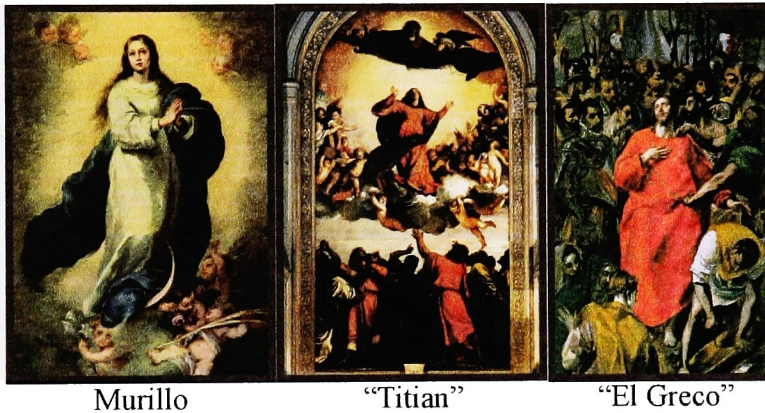


*“Goya, in gratitude to his friend Arrieta: for the compassion and care with which he saved his life during the acute and dangerous illness he suffered towards the end of the year 1819 in his seventy-third year. He painted this in 1820.”*

While this image was painted after his second serious illness, the imagery of the doctor was invaluable as a reference of what a doctor of that time would look like as well as maintaining the thesis of Goya’s artwork as inspiration for my film.



Goya's artwork wasn't only the inspiration for the characters, but also for the textures and atmosphere of the film. The opening shows Goya painting at his easel. The textures of this scene are all very colorful and painterly. Color played a strong role as certain colors were trademarks of the painters of this period, which led to certain choices in my film. I chose a strong Venetian Red as the color of the plaster walls in Goya's house. Painters well known in Spain, Doménikos Theotokópoulos ("El Greco") and Tiziano Vecelli ("Titian") were known for their strong use of this color. Goya also wears a bright blue shirt, reminiscent of the cerulean blue known by artists such as Murillo who always painted the Virgin Mary draped in this beautiful blue. While I am not trying to portray Goya in any kind of divine nature, these artists were a few of the people that Goya was inspired by and created his earlier artwork based on these influences.



This image shows how the color scheme of my film derived from the colors used by the artists that inspired Goya.

When the mood of the film changes, the textures change as the hallucinations begin to invade. The look becomes flatter and monochromatic. A beige or sepia tone is used as the lights while a deep, burnt umber color is used in the shadows created by the linear hatching of the scene. This effect was achieved through much trial and error. I took a shading class in which I was experimenting with creating a custom crosshatched shader. This shader went through several permutations a full year before my thesis film was even started. A few final changes occurred after a new version of Maya (the software used to create my film) was released which included a specific “Toon” set of shader setups. I took the network of nodes that I had created and piped them into a new “Brightness/Contrast Toon Shader” and used that as the final shader which was applied to all meshes in the scenes made to mimic the look of etchings.

While the characters and textures in my film are derived from these prints, the cinematography of my film is not limited to the compositions of the prints. I utilize the three dimensional camera to fly through the two dimensional world of the etchings. I also utilized an inductive editing approach to tell the story through series of close up images. These close ups are sometimes ambiguous at first, but build as each shot reveals slightly more information until the entire scene is uncovered. I chose this approach to build suspense and intrigue into the story of what will become a very abstract and surreal experience. I wanted to direct the camera and movement within the frame to isolate only the information that I wanted to convey at that time. A large focus of these shots was on the artistic process, giving the audience a little introduction to 18<sup>th</sup> century painting and printmaking. I wanted to show the clay cups and dried pigments which were mixed to create the oil paints. I also showed the process of preparing a copper plate in which the images would be eventually be carved and “bitten” into. A dry, waxy ground is sprinkled over the plate and then heated to melt into a coating that covered the copper.



The image would be carved into this ground using tools called scribes. The plate was then dipped in acid, which “bit” into the copper only where it was revealed. The remaining ground that was left on the plate acted as a resist to the acid, preserving the surface. Using inductive editing, I was able to show a very specific procedure step by step with detailed shots of the process. This technique also enabled me to show close up shots of the real prints that Goya created as a result of these hallucinations, while creating interesting compositions and moving the story along expeditiously.

Sound was another device that I used to move the story along. The soundscape changes drastically from the beginning of the film to fit the change in mood and the mental state of the character. As the film starts, a melodic classical guitar plays as the shots of the paint, easel and brushes are edited to the music. The music is paced slowly as the film is being introduced. These close ups slowly reveal the scene up until the shot where Goya collapses at his easel. When Goya awakes in bed with the doctor present, the sounds seem realistic as water splashes over Goya’s hands as they are washed of paint. Herbs are ground in a pestle and mortar and administered in a cup of water as a tea. When the doctor morphs into an ass, the sound of braying is heard loudly as the scene fades. Since Goya is left deaf, the sounds become stranger and don’t seem to fit from this point onward, creating an unsettling feel. The same guitar composition from the beginning is repeated, but this time it is doubled and offset in time to create an auditory ghosting effect as the visual representations of the hallucinations engulf the scene.

The guitar composition that I purchased for this film was public domain, although that was not the original idea for the soundtrack. Initially, I wanted to compose my own music based on a minuet. This format of music was popular during this period and was often played at the aristocratic parties at which Goya would frequently attend.





The timing of a minuet is part of the format and I was going to exploit this timing to abstract and distort into the auditory hallucinations accompanied by other ghostly, ominous sounds effects. Unfortunately, I am not a musician and only have little experience on the piano to draw from. In spite of the fact that much time went into studying the format of minuets, I eventually had to abandon the idea after not being able to spend the necessary time to compose an original score. I looked to Eastman School of Music to try to get a student composer, but the only response I got was from a graduating senior who was going on a national tour auditioning for graduate schools. While the opportunity sounded appealing to him, as a student of guitar and a fan of Spanish composers, our schedules did not align to collaborate on music. This was a minor setback, but determined to find a fitting piece of music; I listened to several different guitar compositions looking for something that fit the mood and pace of my film. The Chair of my Thesis Committee pointed me to a website of public domain music, which eventually led me to find the perfect composition that was very close to what I wanted. Although it wasn't the original score I wanted to compose for my film, it was a perfect fit and matched my film on all levels. This was the final piece in the proverbial puzzle that I was assembling and once it was edited into the film with the final renders, all that was left was to screen it.

On the night of the graduate screenings my heart was pounding and I had butterflies in my stomach. I arrived at the auditorium and took my seat. Emotions were high as so many months of work had led to this night. I nervously sat through the first part of the evening's films and slowly started to settle into my seat and enjoy the presentations.

As the thesis portion of the program approached, my nervous quirks returned. I'm holding my breath and swallowing hard, trying to keep my heart inside my chest. Soon it was time for my film to be screened. Fortunately for me, my tape played perfectly with the exception that the projector was set to the wrong aspect ratio for my film. Whereas I rendered it to play in a widescreen format, the projected image was squashed into a square format; making everything look taller and skinnier than intended. Frustrated that it wasn't projected the way I had planned, I was just gracious that the tape played both video and audio cleanly; with no interference. I also realized that no one in the audience seemed to be distracted by, or even notice this issue.



rendered  
in a  
16x9  
format



screened  
in a  
4x3  
format

After the film was completed I approached the podium in the front of the theater and a terrific sense of calm washed over me. The screening was successful and now I got the opportunity to discuss the film on a technical, intellectual level with the audience. Surprisingly, the audience was silent. No one seemed to have anything to say, which is not usually a good thing. After the amount of time that went into my film, I was very underwhelmed by the anti-climactic response. I did understand that hundreds of films had been screened that week and it was approaching 11pm, but I hoped someone would break the ice.

Finally someone did. I got mixed reviews, which was great because I always learn more from my mistakes than from my successes and hearing other people's thoughts on what I could work on to make the film better was more constructive than everyone praising the film or saying nothing at all. Some people thought the audio worked well, while others thought the multiple tracks of the same guitar composition didn't work so well collaged together in the way I chose. One thing that all the comments seemed to agree on though, was the art direction or "look and feel" of the film was excellent. These comments felt great because I knew that the audio (good or bad) was not my forte and the bulk of the time, research and labor went into creating the environment and atmosphere.

The colors, compositions, characters and story of the creative process of Goya's life was my concentration and it seemed like the audience enjoyed what I had created. After I was dismissed from the podium, the audience was adjourned to a brief intermission. During the intermission several students, faculty and people of the general public came up to talk to me about my film. One fellow student whom I only briefly knew picked up on some of the specific imagery of the film and complimented me on my method, which was the most rewarding comment I received that night. After I spoke to him for a moment, another person came up to me and said that she enjoyed and greatly appreciated the way I handled the audio in my film, regardless of the mixed reviews from the faculty. All in all, I felt as though it was a very successful night and an excellent way to end a time-consuming and arduous chapter of my life.



Although this was the longest project on which I have ever worked, it was a great learning experience full of obstacles to overcome, technical issues from which to grow as well as researching and developing new artistic techniques to employ.

This was also the only film I had ever made that required so much preparation. Months of research went into the project as I was developing the story and the character designs. Since I was creating the story around the characters and symbols in “Los Caprichos,” I was constantly double checking facts for historical accuracy so that my film fit the period in which it took place. Information about 18<sup>th</sup> century Spanish furniture and the materials and amenities that would be in a house of this period was all important to me as a filmmaker, because I didn’t want to give the audience any inconsistencies that would confuse or disrupt the setting of the film. I also wanted the historical facts surrounding Goya to be accurate to the known facts of his life, so researching the culture, artwork, royalty, religion and wars of this period was important in gathering some insight into his life and his personality. Since I took inspiration from his original prints and created my story involving the recurring characters and themes; all of the research I did greatly helped me get into Goya’s head and create an original film with an interesting point of view. While this film may not be the first animated non-fiction film or even the first animated film loosely based on true events, this film takes the events it is based on and presents a unique story and creates an environment in which the artwork becomes alive, which allowed me to lose myself in the artwork of this masterful artist and create something of my own from it. In my shorter projects, my relationship with the characters and subject matter was superficial. Because of the time I spent on this film over two years, I began to understand the characters that I was creating and what they represented as metaphors. I began to draw my own conclusions from Goya’s symbolism and I saw how it related to Goya’s society not to mention how those same symbols are still relevant in my own society.

The society in which I grew up may not collectively believe in witchcraft or that the teeth of humans are the key to all of their sorcery, but there are other leaps of faith that the majority of my contemporary society takes that in one hundred years may be seen in retrospect as equally nonsensical. While I have never lived under the rule of a royal family, many people in my society have similar criticisms of the way our democracy is run by our president and his colleagues. The symbol of an ass has ironically been used as the symbol of the Democratic Party in the United States since 1828; the same year as Goya's death. While these two facts are not related, I find the coincidence noteworthy. It also proves that the same metaphor can span centuries, represented by the same image, yet can still be interpreted differently by each individual. Obviously Andrew Jackson wouldn't have adopted the jackass as his icon given to him by his opponents if he interpreted it literally as meaning that he was an ass. He adapted the meaning and used it as his own to represent his stubborn nature and strong will. Likewise, Goya used the ambiguity of symbolism to his advantage, because he knew that what his imagery meant to him would not be understood the same by everyone, especially those who were being represented in his artwork.



# APPENDIX A: PROPOSAL



APPENDIX A: THESIS PROPOSAL

## SYNOPSIS:

An artist is working on a series of etchings. As he's working in his studio, he slows and collapses from what appears to be exhaustion. The sounds distort around him as he slowly becomes completely deaf from his illness. The torture of living in a silent world haunts the artist through vivid hallucinations that work their way into the series of etchings he is producing. In effect the artist becomes absorbed within the work itself.

The film will be high contrast black and white and the hallucinations will have a hatched quality to them to look as though the artist's etchings have come to life. The imagery is based on the series of etchings from 1799 by Francisco de Goya y Lucientes. The series is entitled "Los Caprichos" and "El Sueno de la Razon" is plate number 43 of 80. These 80 etchings were done immediately after Goya actually lost his hearing from an illness in 1792-3. Further research will go into the life and times of Goya, 18<sup>th</sup> Century Spain, and the themes of "Los Caprichos" to fill out the details of the film.

## TREATMENT:

The setting is a small, Spanish home or "quinta". The walls are rough plaster and the room is cluttered with canvases, paintbrushes, engraving tools and copper plates. We hear the sounds of metal being hammered and scraped. We pan across the table to see stacks of paper with intricate lines and dense, black scenes with white figures. The scene fades out and the title of the film fades in... "El Sueno de la Razon" or "The Sleep of Reason." Sitting at a table, an artist covers a copper plate with a dusty resin powder. He coughs violently from the dust in the air, but continues pouring. Then he heats the plate to melt the powder. He begins engraving fine hatch marks into the soft, waxy ground now atop the plate. Around the workspace are several sloppy test prints with images of humanistic figures. The artist finishes engraving the image, puts one glove on and dips the plate into an acid bath to etch the image into the plate. The glove comes off and then the plate is inked and sent through a press. On the other side, an elaborate image of a portrait is printed onto the paper. The plate is taken out of the press and laid onto the table top next to the others. The artist's hands are covered in excess ink from the printing process; he picks up another plate that has already been started and continues etching into the ground. Stopping occasionally, the artist chews on his inky fingertips in contemplation. Shortly, he begins to slow. His actions are hindered by weakness and eventually, he collapses from what appears to be exhaustion.

When he comes to, he is in his bed with a doctor next to him. The doctor is washing the ink from the artist's hands. Then he prepares some medicine to give, but as he puts the cup up to the artist's lips the sounds of the room begin to shift to distorted, barely audible sounds and the doctor morphs into a donkey. The artist takes his medicine and the donkey leaves the room. We watch as the artist falls back asleep in his bed.

Time passes and we see the artist back to work in his studio, still working hard on the etchings that he is producing; hands again full of ink. The sound is oscillating between realistic diegetic sounds and surreal distortions. White drapery waves over the windows of the dark studio in time with the distorted, non-diegetic sounds. A small bird walks across the floor under the work table, followed by another bird which is plucked of all of its feathers and another bird with the head of the artist on it. Two ghostly women appear in white aprons with brooms shoving the birds away from the artist and chase them off screen. The new print that the artist is working on is one of owls flying. Night falls and eerie sounds encroach upon the studio. From the shadows appear several large owls flying around the artist as he has fallen asleep engraving into his plate. A house cat lies beneath the artist's chair and morphs into a large lynx as if to intimidate the owls and protect its master. The owls swoop over the artist and pick at him with their talons. As one owl makes its swoop it crosses the camera and acts as a transition into black.

From the blackness emerges a figure, draped in white. As the figure crosses the screen, we see two small children huddled together with their mother in fear. We see some of the plucked birds with human heads walking on the floor near the children. The camera rotates around to the front of the draped figure and we see that it is a decrepit old woman. Behind her are two other women skewering the birds onto poles. They are pulling the wings from one of the dead birds and eating them. A tree behind the women has several of the birds perched on branches and a noose hanging under them. Many of the birds are also flying around the sky behind the tree. The birds flock together and swoop down upon the women who are eating the other birds. They fly past the women pecking at them with their beakless, human mouths along the way. After a few attacks from the small birds, one of them comes back alone and morphs into a giant owl and grabs one of the women by the head and flies off with her hanging from its talons. The other two women are shortly picked off by other owls and leave the barren land with a dying tree in the center of the screen.

Night falls on the empty land and silhouettes of owls can be seen flying in the moonlight. The bird people are gathering around the base of the tree with a halo of rim light from the moon. One owl flies down to prey on one of the birds, but just before it gets to its prey it gets caught in the noose and morphs into the artist hung by the neck. The bird people immediately begin picking at the feet of the artist; pulling meat from the bones. One of the ghostly women with a broom comes in to shoo the bird-people away from the hung artist. She reaches up to the artist's face, pulls his jaw down and begins hunting for his teeth. She pulls a couple teeth out and pockets them into her apron and walks off screen leaving the body to hang and be picked clean by the bird people. The artist is now completely absorbed by his art and in fact becomes his art. Fade to black.

After the screen fades to black, a caption fades in on the screen and reads:

*"La fantasía abandonada de la razón, produce monstruos imposibles:  
unida con ella, es madre de las artes  
y origen de sus maravillas."*

**–Francisco de Goya y Lucientes**



## APPROACH:

This film is going to be a combination of 3d and 2d animation. The artist and his studio are going to be 3d. The monsters and all other characters will be 2d articulated puppets using After Effects. I will be utilizing metamorphosing as a device to convey the volatility of the artist's condition and hallucinations until he is completely encompassed within his grotesque world of monsters illustrated throughout the series of prints.

Sound will also play a vital role in expressing the artist's torment. After his illness he becomes completely deaf, which causes his brain to hallucinate sounds that he used to be able to hear. Nothing in the scene will sound as it would in real life. All sounds will be very distorted, blending together with each other and practically inaudible. Low rumbling frequencies will be predominant with sharp, high pitched shrieks each time the monsters attack.





<b>Thesis Timeline</b>			
<b>Week</b>	<b>Pre-Production</b>	<b>Production</b>	<b>Post-Production</b>
5-Jun	Final Script	Shading R&D	
12-Jun	Character Sheets	Shading R&D	
19-Jun	Character Sheets	Shading R&D	
26-Jun	Storyboards		
3-Jul	Storyboards		
10-Jul	Storyboards		Titles/Credits
17-Jul	Sound Recording		
24-Jul	Sound Recording		
31-Jul	Animatic	Set Modeling	
7-Aug	Ink Drawings	Set Modeling	
14-Aug	Ink Drawings	Set Modeling	
21-Aug	Scan Drawings	Character Modeling	
28-Aug	2D Puppets	Character Modeling	
4-Sep	2D Puppets	Character Modeling	
11-Sep	2D Puppets	2D Rigging	
18-Sep		2D/3D Rigging	
25-Sep		2D/3D Rigging	
2-Oct		3D Rigging	
9-Oct		3D Rigging	
16-Oct		UVs/Skinning	
23-Oct		UVs/Skinning	
30-Oct		Blendshapes	
6-Nov		Blendshapes	
13-Nov		Blendshapes	
<b>20-Nov</b>	<b>THANKSGIVING BREAK</b>		
27-Nov		Texturing	
4-Dec		Texturing	
11-Dec		Texturing/3D 1 Pass	
<b>18-Dec</b>	<b>CHRISTMAS BREAK</b>		
<b>25-Dec</b>			
<b>1-Jan</b>			
8-Jan		3D First Pass	
15-Jan		3D First Pass	
22-Jan		3D Second Pass	
29-Jan		3D 2Pass/2D 1Pass	
5-Feb		3D 2Pass/2D 1Pass	
12-Feb		3D 2Pass/2D 1Pass	
19-Feb		3D 2Pass/2D 2Pass	
26-Feb		3D Final/2D 2Pass	
<b>5-Mar</b>	<b>SPRING BREAK</b>		
12-Mar		3D Final/2D 2Pass	Sound Mix
19-Mar		3D Final/2D 2Pass	Sound Mix
26-Mar		Rendering/2D Final	Update Credits
2-Apr		Rendering/2D Final	Compositing/Rough Cut
9-Apr		Rendering/2D Final	Compositing/2nd Cut
16-Apr		Rendering/2D Final	Compositing/Refined Cut
23-Apr		Rendering/2D Final	Compositing/ Sound Mix
30-Apr		Finish Rendering	Final Sound Mix
7-May			Final Cut
14-May			Print to Tape
<b>22-May</b>	<b>SCREENINGS</b>		



## Thesis Budget

Pre-Production	Item	Unit Price	Quantity	Cost
	Copy Paper	\$5.00	1	\$5.00
	Sketchbook	\$8.99	1	\$8.99
	Graphite Pencil Set	\$8.99	1	\$8.99
	Archival Ink Pens 3pk	\$4.99	2	\$10.98
	Technical Pens	\$30.00	1	\$30.00
	India Ink	\$2.89	1	\$2.89
	<b>Subtotal</b>			<b>\$66.85</b>

Production	Item	Unit Price	Quantity	Cost
	CD-R 100pk	\$20.00	1	\$20.00
	DVD-R 25pk	\$20.00	1	\$20.00
	<b>Subtotal</b>			<b>\$40.00</b>

Post-Production	Item	Unit Price	Quantity	Cost
	Archival DV Tape	\$17.00	2	\$34.00
	DVD-R 50pk	\$40.00	1	\$40.00
	Glossy Photo Paper	\$56.99	1	\$56.99
	Epson Color Cartridge	\$28.45	1	\$28.45
	Epson Black Cartridge	\$23.70	1	\$23.70
	Festival Fees/Postage	\$500.00	-	\$500.00
	<b>Subtotal</b>			<b>\$683.14</b>

<b>Total</b>	<b>\$789.99</b>
<b>Contingency</b>	<b>\$79.00</b>

<b>Grand Total</b>	<b>\$868.99</b>
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### Proposed Statistics:

<b>Title:</b> The Sleep of Reason	<b>Start Date:</b> June 2005
<b>Producer:</b> Erick M. Rohn	<b>End Date:</b> May 2006
<b>Budget:</b> \$868.99	<b>TRT:</b> 6:00
	<b>Format:</b> DVD/DV/VHS/Web

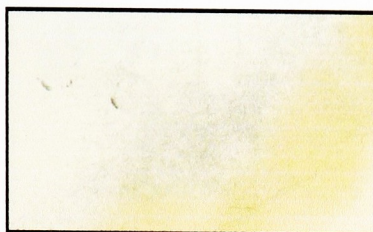
### Actual Statistics:

<b>Title:</b> A Caza de Dientes	<b>Start Date:</b> June 2005
<b>Producer:</b> Erick M. Rohn	<b>End Date:</b> February 2007
<b>Budget:</b> Nominal	<b>TRT:</b> 9:00
	<b>Format:</b> DVD/DV/Web

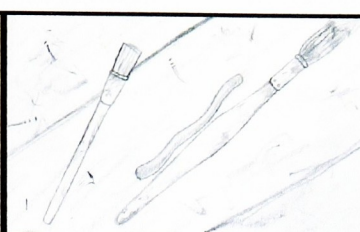
# APPENDIX B: STORYBOARDS



APPENDIX B: STORYBOARDS



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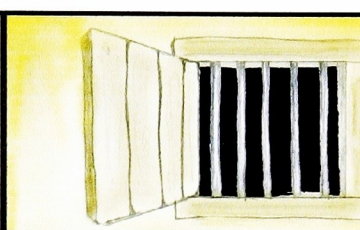
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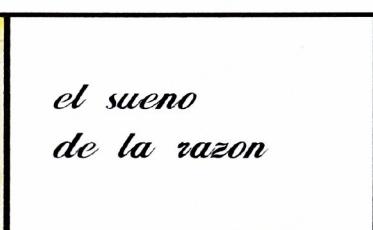
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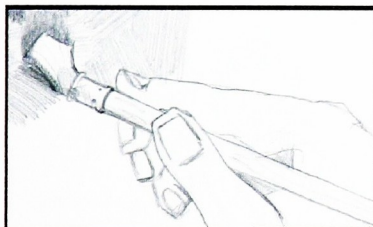
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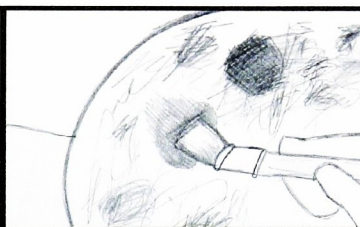
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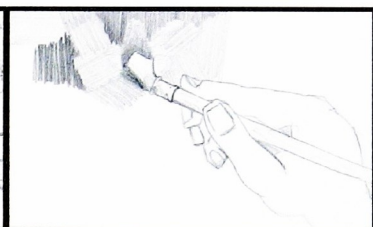
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Storyboard07.jpg



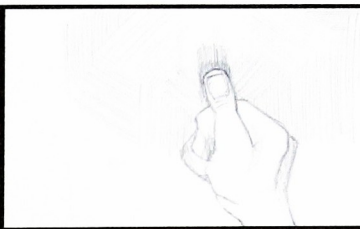
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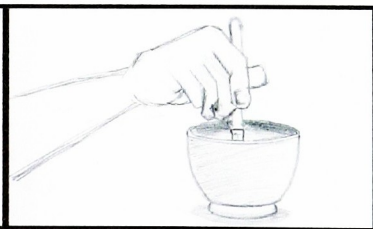
Storyboard09.jpg



Storyboard10.jpg



Storyboard11.jpg

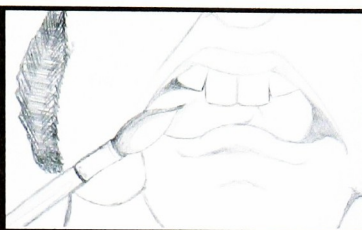


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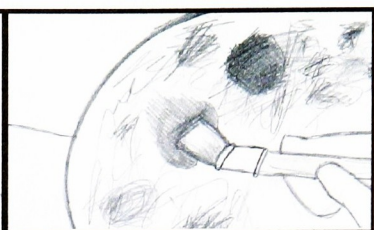




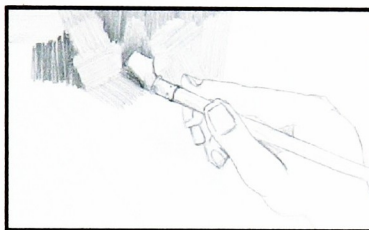
Storyboard13.jpg



Storyboard14.jpg



Storyboard15.jpg



Storyboard16.jpg



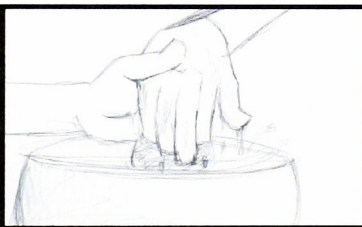
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Storyboard18.jpg



Storyboard19.jpg



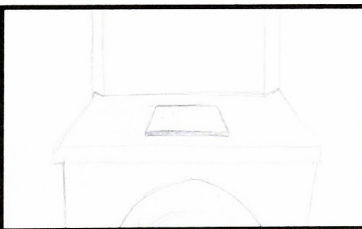
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Storyboard21.jpg



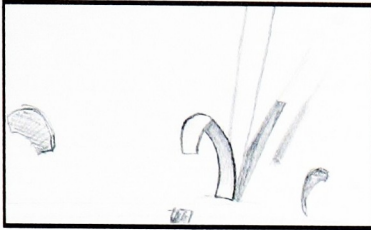
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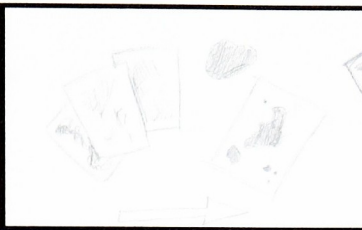
Storyboard23.jpg



Storyboard24.jpg



Storyboard25.jpg



Storyboard26.jpg



Storyboard27.jpg



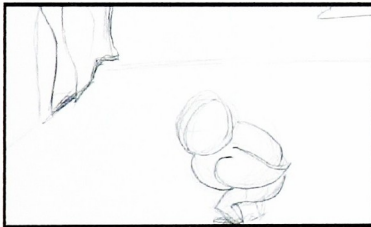
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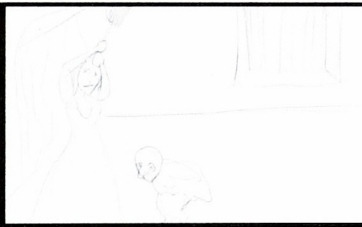
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Storyboard30.jpg



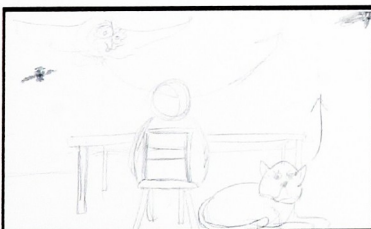
Storyboard31.jpg



Storyboard32.jpg



Storyboard33.jpg



Storyboard34.jpg



Storyboard35.jpg



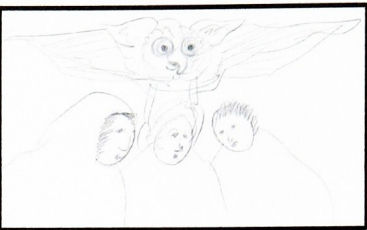
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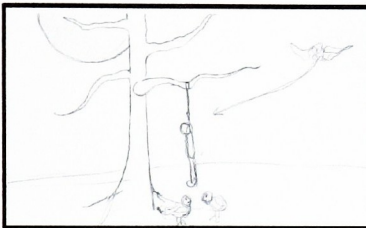
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Storyboard38.jpg



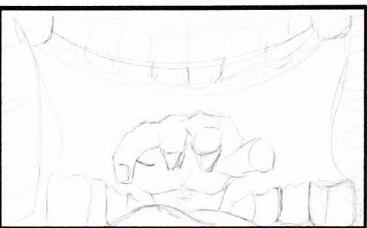
Storyboard39.jpg



Storyboard40.jpg



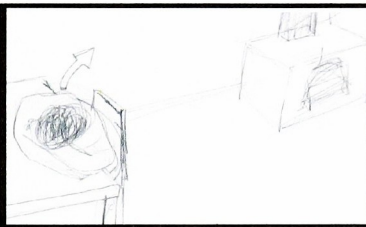
Storyboard41.jpg



Storyboard42.jpg



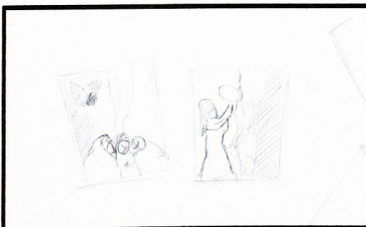
Storyboard43.jpg



Storyboard44.jpg



Storyboard45.jpg



Storyboard46.jpg



Storyboard47.jpg



Storyboard48.jpg



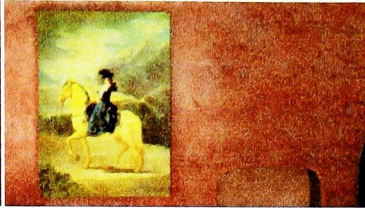
# APPENDIX C: PRODUCTION STILLS



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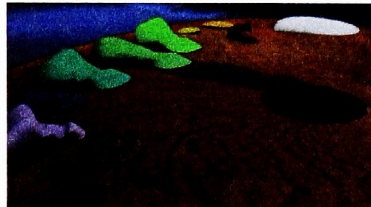
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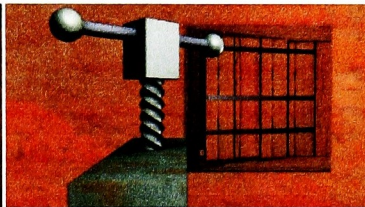
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ProductionStill03.jpg



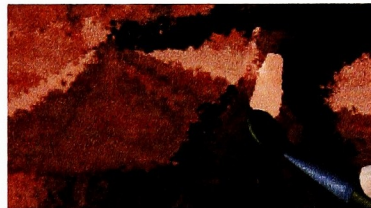
ProductionStill04.jpg



ProductionStill05.jpg



ProductionStill06.jpg



ProductionStill07.jpg



ProductionStill08.jpg



ProductionStill09.jpg



ProductionStill10.jpg



ProductionStill11.jpg



ProductionStill12.jpg

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3D\_Storyboard013.jpg



3D\_Storyboard014.jpg



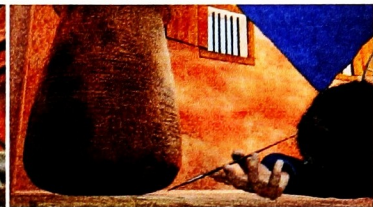
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3D\_Storyboard016.jpg



3D\_Storyboard017.jpg



3D\_Storyboard018.jpg



3D\_Storyboard019.jpg



3D\_Storyboard020.jpg



3D\_Storyboard021.jpg



3D\_Storyboard022.jpg

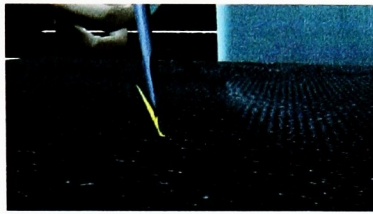


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3D\_Storyboard024.jpg

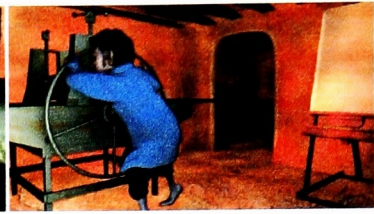




3D\_Storyboard025.jpg



3D\_Storyboard026.jpg



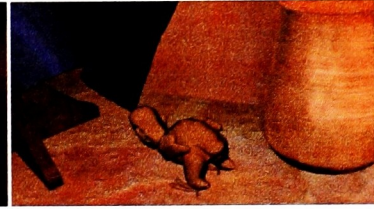
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3D\_Storyboard028.jpg



3D\_Storyboard029.jpg



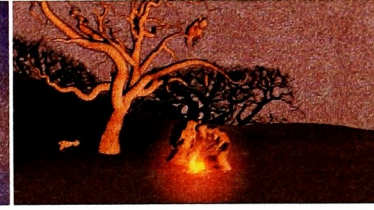
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3D\_Storyboard031.jpg



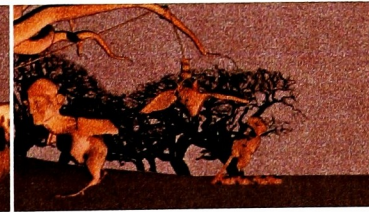
3D\_Storyboard033.jpg



3D\_Storyboard034.jpg



3D\_Storyboard035.jpg



3D\_Storyboard036.jpg



3D\_Storyboard037.jpg



3D\_Storyboard038.jpg



3D\_Storyboard039.jpg



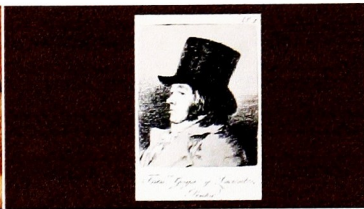
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3D\_Storyboard041.jpg



3D\_Storyboard42.jpg



3D\_Storyboard043.jpg

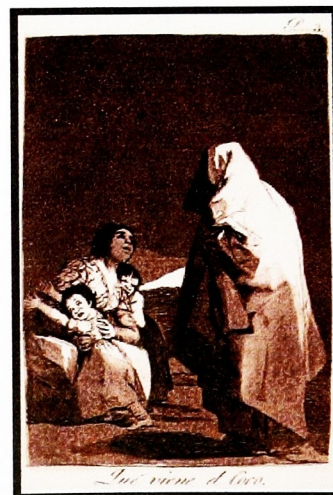


## APPENDIX C: PRODUCTION STILLS

# APPENDIX D: SHOT COMPARISONS



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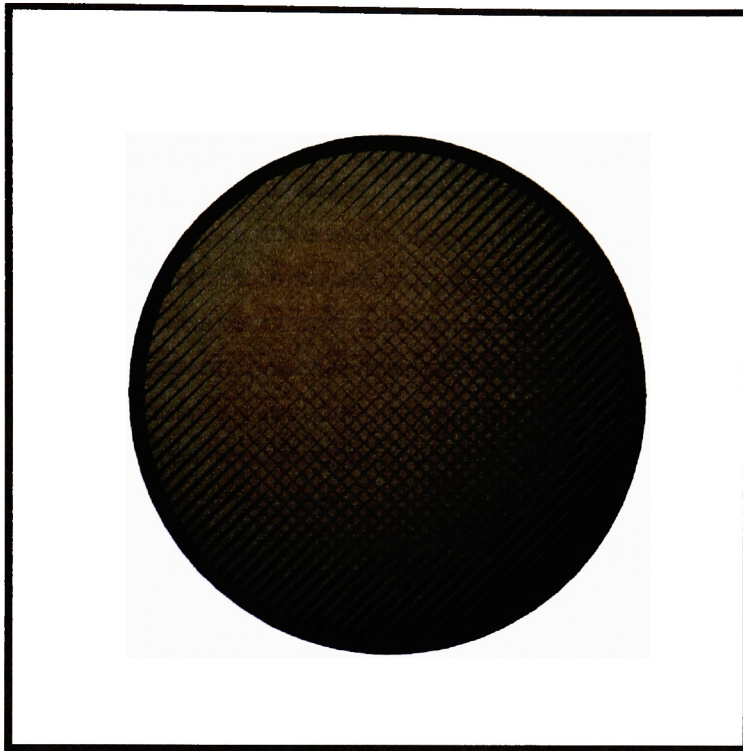


# APPENDIX E: SHADING NETWORK



APPENDIX E: SHADING NETWORK





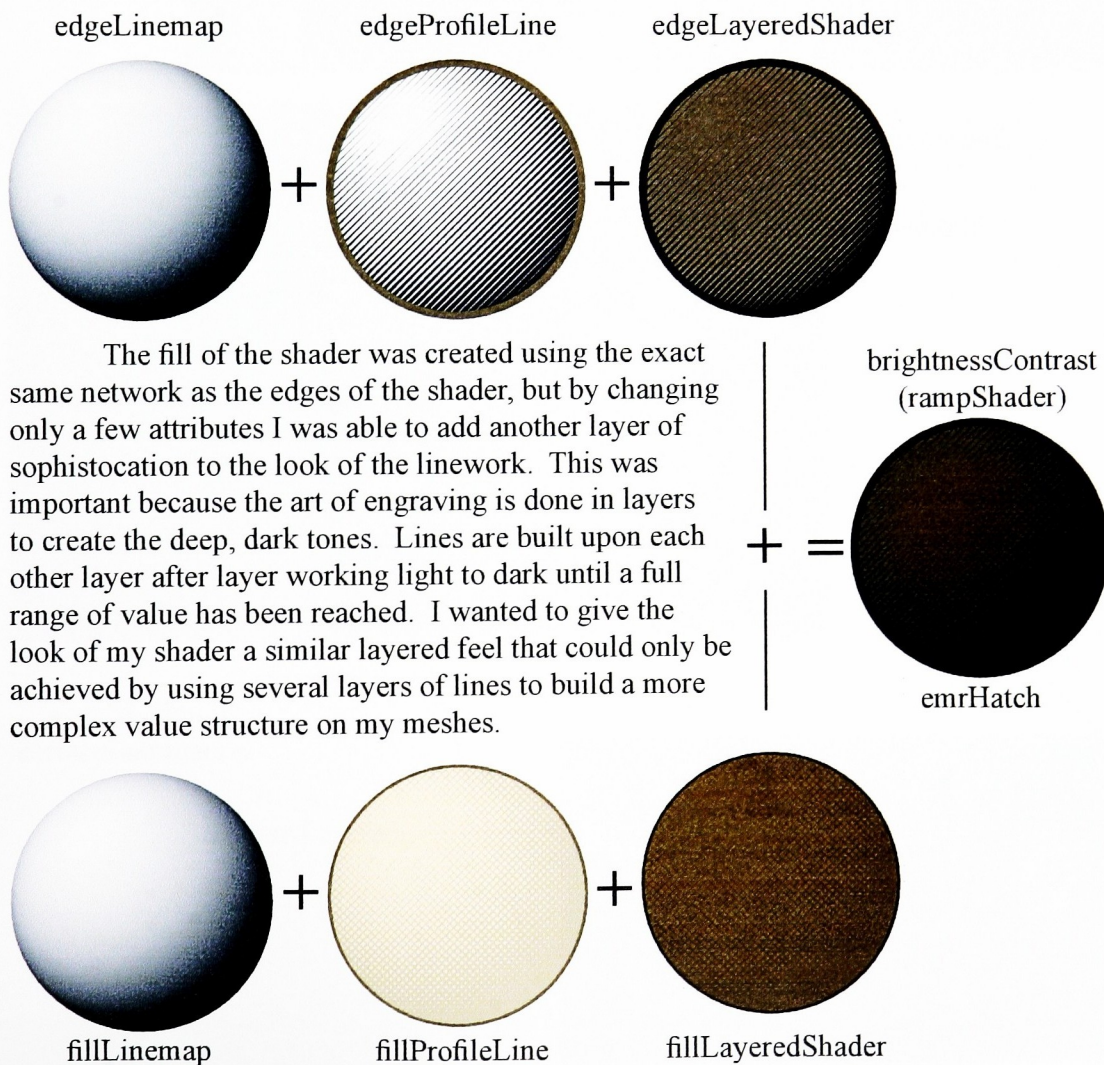
My crosshatched shading network began as a practice exercise in creating custom shader networks by utilizing what I had learned about materials and their attributes and augmenting it with my understanding of the maya utility nodes. The original version of this shader was simply to use the direction of each face's normal to create a dark outline around the mesh.

From there, I experimented with projecting grids onto the surface of the mesh to create the square crosshatching effect. This gave the general effect that I was going for, but I needed more control to add variation in line quality and thickness as well as more control of the subtle color shifts that I wanted across the meshes. This is where the utility nodes became more useful.

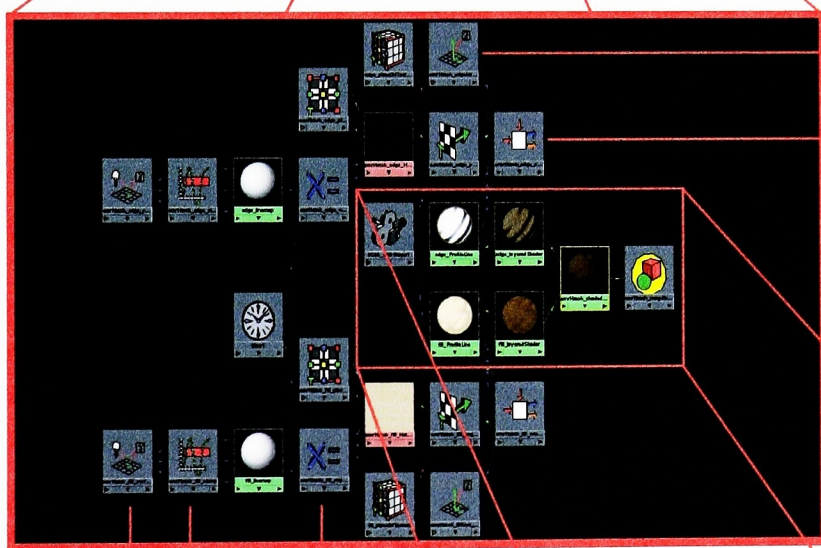
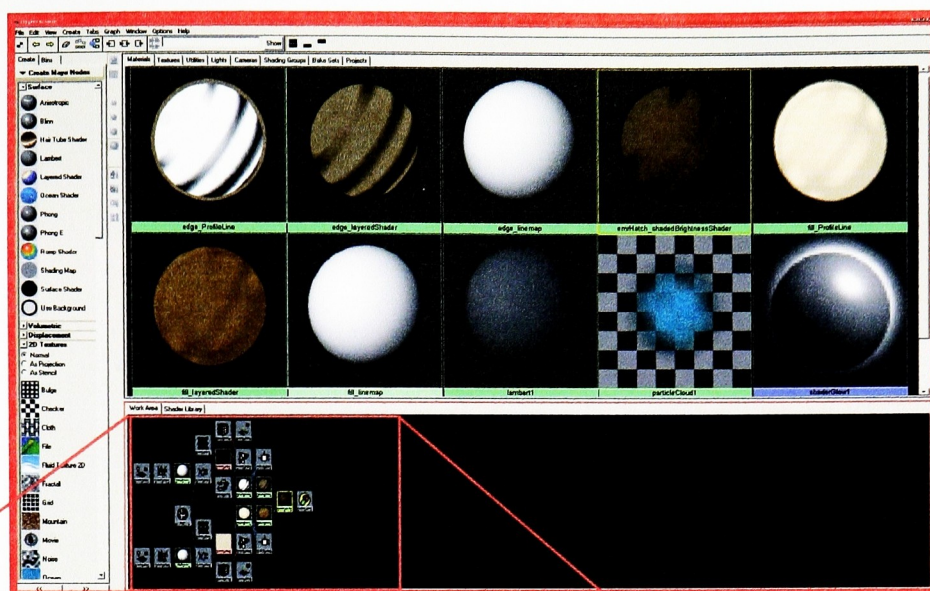
Utilizing “surfaceLuminance”, “samplerInfo”, “clamp” and “condition” nodes, I was able to create a sophisticated shading network that could be combined with expressions and then connected with “layered shaders” and a “ramp shader” to blend the colors and hatch marks of the various shaders in the network together on each mesh.

The following pages illustrate the process of building the shader from all of its separate components and how they work together to create the final shader in my film.

Here you see a visual breakdown of all the shaders involved in creating the final shader used in my film. The top half and bottom half are connected in the same way, but to create different results in the final output. The “Linemap” is built from the “surfaceLuminance” being “clamped” and then the RGB values are passed into a “surfaceMap.” Any of the RGB values (in this case R) is then passed through the expression which builds the line variation so that the line tapers off as it gets farther from the edge. The expression determines the width of the lines and the uWidth parameter is passed into the uWidth parameter of a “grid” node which is then projected from the camera which is being used to render the scene. Now using a “samplerInfo” node as the first term of the “condition” node, I am able to determine which part of the mesh is the point where it starts to turn away from the camera (the edge). The parameters set in the “condition” (from the “ProfileLine” surfaceShader) determine how thick the outline will be and its color. The “ProfileLine” is then used as a transparency map over a layered-Shader which contains the base color of the shader. Once the edges and fills of my shader were complete, I used a “toon” shader to combine and control the blend between them.







samplerInfo

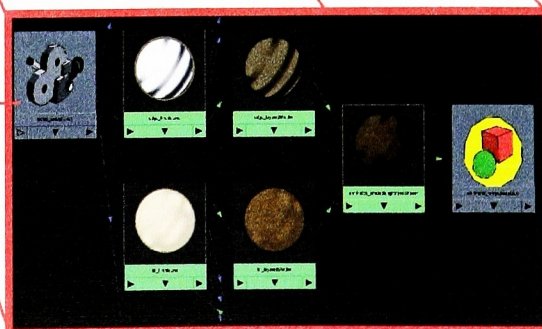
condition

expression

clamp

surfaceLuminance

rendered camera





# APPENDIX F: GRANT PROPOSAL



APPENDIX F: GRANT PROPOSAL

Mr. Callahan and Mr. Rennalls:

I am currently a thesis student in the MFA program of the School of Film and Animation at RIT. Upon completion of my thesis, I will have fulfilled all requirements for my Master's degree. My thesis film is entitled "The Sleep of Reason," after an etching by Francisco de Goya y Lucientes. Goya was a Royal Court painter of 18<sup>th</sup> century Spain, a highly commissioned designer of tapestries for the Real Fábrica de Tapices, a political satirist and cartoonist, a printmaker and to many art historians, the father of modern art. My film will focus on the events of Goya's life in late 1792 when he fell ill to a disease that left him completely deaf for the remaining years of his life. The sudden loss of hearing caused the painter to become haunted by aural hallucinations, which led to vivid dreams of tormenting monsters. These hallucinations reappeared as imagery in his paintings and etchings in the late 1790's into the early 1800's. It was this tragic illness that caused Goya to stop painting the portraits of rich aristocrats; instead painting darker, surreal imagery that made Goya a household name in modern art.

I will draw inspiration from the images of the series of eighty etchings Goya produced immediately after his illness, entitled "Los Caprichos." The imagery in this series of etchings is predominantly bats, owls, witches' covens, and grotesque people, which are the monsters that tormented his silent existence. In my film, the artist will fall into madness due to the hallucinations and the line between reality and hallucination will be blurred until the audience is fully emerged into the world of these monsters.

The technique of this film will be a groundbreaking one, never before used in a student film at RIT or any other institution. Due to recent breakthroughs in three dimensional technologies, there are screens that can display true three dimensional images without the use of a virtual headset, red/blue 3D glasses, anaglyphs or any other apparatus. A local company called 3D Energy Creations manufactures these screens and is looking to venture into the educational venue for use in everything from architectural design, to biology, and even to animated filmmaking. Due to this, I have access to the software required to produce the images of my film in what is called "auto-stereoscopic 3D."

I see this as an opportunity to fuse the old with the new; telling a story that took place over two hundred years ago using technology that has yet to hit the mainstream filmmaking market. It is because of this three dimensional display that I hope to fully engage the viewers with the hallucinations of the artist. When bats swoop down over the hallucinating artist, they can also appear to fly several feet outside of the frame of the screen towards the front row of the audience. RIT has a couple of these displays for testing in the realm of education; however none are specific to the School of Film and Animation. For the production of my film, a 23" screen will be utilized for testing the "popping" effect of the images. For the final screening a larger 50" display will be on loan for the night from 3D Energy Creations. I plan on further pursuing the possibilities of computer animation in this "true 3D" technique beyond graduation and into my professional career and hope to purchase a small display for development purposes.

**SYNOPSIS:**

An artist is working on a series of etchings. As he's working in his studio, he slows and collapses from what appears to be exhaustion. The sounds distort around him as he slowly becomes completely deaf from his illness. The torture of living in a silent world haunts the artist through vivid hallucinations that work their way into the series of etchings he is producing. In effect the artist becomes absorbed within the work itself.

The film will be stylized realism and the hallucinations will have a dark, hatched quality to them to look as though the artist's etchings have come to life. The imagery is based on the series of etchings from 1792-1799 by Francisco de Goya y Lucientes. The series is entitled "Los Caprichos" and "El Sueno de la Razon" (The Sleep of Reason) is plate number 43 of 80. These 80 etchings were done immediately after Goya actually lost his hearing from an illness in 1792-3. Further research will go into the life and times of Goya, 18<sup>th</sup> Century Spain, and the themes of "Los Caprichos" to fill out the details of the film.

**TREATMENT:**

The setting is a small, Spanish home or "quinta". The walls are rough plaster and the room is cluttered with canvases, paintbrushes, engraving tools and copper plates. We hear the sounds of the artist working in his studio. On the table is an artist's palette and brushes. Several painted canvases of Goya's pre-dating 1792 hang on the plaster walls around a small window. The scene fades out and the title of the film fades in... "El Sueno de la Razon" or "The Sleep of Reason." After the title slate fades out, there will be a sequence of close up shots of the artist's brushes, palette and canvases in progress. Then we see the artist sitting at a canvas working on a painting. The artist is sloppy with his paints and shortly has his hands and face covered with different spots of the toxic oil paint. Goya visibly becomes fatigued and appears to have a pained face. Then, the artist collapses to the floor of his studio.

When he awakes he has a doctor by his bedside washing his hands of the paints. Seeing through Goya's eyes as he has his hands washed, he looks at the doctor and the doctor morphs into a jackass. This is the first of Goya's hallucinations. The donkey administers a cup of medicine and the scene closes on the doctor/donkey leaving the room and Goya falling asleep.

The next scene opens on Goya sitting at a table in his studio getting back to working on his art. He is now starting an engraving. He covers a copper plate with a dusty resin powder. He coughs violently from the dust in the air, but continues pouring. Then he heats the plate to melt the powder. He begins engraving fine hatch marks into the soft, waxy ground now atop the plate. Around the workspace are several sloppy test prints with images of humanistic figures. The artist finishes engraving the image, puts one glove on and dips the plate into an acid bath to etch the image into the plate.





The glove comes off and then the plate is inked and sent through a press. On the other side, an elaborate image of a portrait is printed onto the paper. The plate is taken out of the press and laid onto the table top next to the others. The artist's hands are covered in excess ink from the printing process; he picks up another plate that has already been started and continues etching into the ground. Stopping occasionally, the artist chews on his inky fingertips in contemplation.

Time passes as the artist works in his studio. He is still working hard on the etchings that he is producing; hands again full of ink. The sound is oscillating between realistic diegetic sounds and surreal distortions. White drapery waves over an interior doorway of the dark studio in time with the distorted, non-diegetic sounds. A small bird walks across the floor under the work table, followed by another bird which is plucked of all of its feathers and another bird with the head of a man on it. Two ghostly women appear from the drapery in the doorway wearing white aprons with brooms shoving the birds away from the artist and chase them off screen. The new print that the artist is working on is one of owls flying. Night falls and eerie sounds encroach upon the studio. From the shadows appear several large owls flying around the artist as he has fallen asleep engraving into his plate. A house cat lies beneath the artist's chair and morphs into a large lynx as if to intimidate the owls and protect its master. The owls swoop over the artist and pick at him with their talons. As one owl makes its swoop it crosses the camera and acts as a transition into black.

From the blackness emerges a figure, draped in white. As the figure crosses the screen, we see two small children huddled together with their mother in fear. We see some of the plucked birds with human heads walking on the floor near the children. The camera rotates around to the front of the draped figure and we see that it is a decrepit old woman. Behind her are two other women skewering the birds onto poles. They are pulling the wings from one of the dead birds and eating them. A tree behind the women has several of the birds perched on branches and a noose hanging under them. Many of the birds are also flying around the sky behind the tree. The birds flock together and swoop down upon the women who are eating the other birds. They fly past the women pecking at them with their beakless, human mouths along the way. After a few attacks from the small birds, one of them comes back alone and morphs into a giant owl and grabs one of the women by the head and flies off with her hanging from its talons. The other two women are shortly picked off by other owls and leave the barren land with a dying tree in the center of the screen.

Night falls on the empty land and silhouettes of owls can be seen flying in the moonlight. The bird people are gathering around the base of the tree with a halo of rim light from the moon. One owl flies down to prey on one of the birds, but just before it gets to its prey it gets caught in the noose and morphs into the artist hung by the neck. The bird people immediately begin picking at the feet of the artist; pulling meat from the bones. One of the ghostly women with a broom comes in to shoo the bird-people away from the hung artist. She reaches up to the artist's face, pulls his jaw down and begins hunting for his teeth.



She pulls a couple teeth out and pockets them into her apron one of many witch's spell requiring human teeth and walks off screen leaving the body to hang and be picked clean by the bird people. The artist is now completely absorbed by his art and in fact becomes his art. Fade to black.

Goya snaps awake and sits up from his worktable. He looks around his studio startled by the dream he just experienced. Looking down at the table, we see through Goya's eyes. On the table are a bunch of intricately engraved prints of all the imagery that was in his dreams. As he looks away we see him in his studio and as he turns his head, inked lines will be drawn over his face creating the final print of the series; the artist's self-portrait.

### **APPROACH:**

This film is going to be a 3d computer animation utilizing an auto-stereoscopic 3d display. The images will appear to pop off of the surface of the screen, with no 3d glasses required. The artist and his studio are going to be realistic. The monsters and all other characters will be dark and have the feeling of being etched and inked and will be holographic and appear to jump off of the screen to add to the dreamlike quality of the hallucination. I will be utilizing metamorphosing as a device to convey the volatility of the artist's condition and hallucinations until he is completely encompassed within his grotesque world of monsters illustrated throughout the series of prints.

Sound will also play a vital role in expressing the artist's torment. After his illness he becomes completely deaf, which causes his brain to hallucinate sounds that he used to be able to hear. Nothing in the scene will sound as it would in real life. All sounds will be very distorted, blending together with each other and practically inaudible. Low rumbling frequencies will be predominant with sharp, high pitched shrieks each time the monsters attack.



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This proposal was awarded the Callahan-Rennalls Grant.